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# MANS·AS·EXPONENTS OF·CULTURE \*

BY

FRITZ VON FRANTZIUS

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IN ANSWER TO AN ARTICLE BY  
PROFESSOR BRANDER MATTHEWS  
OF COLUMBIA UNIVERSITY IN THE  
NEW YORK TIMES OF SEPT. 20, 1914



*Chicago, U. S. A., October 20th, 1914*

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# *German Achievements*

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Science  
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## *Germans as Exponents of Culture*

An article appeared on September 20th in the New York Times on this subject by a Professor of the Columbia University, Brander Matthews, attacking the Germans as exponents of Culture, nevertheless, perhaps it may interest the public to hear the other side of this theme, in as far as the subject was treated by Mr. Matthews rather superficially, and as a layman it gives me great pleasure to take up the challenge of Prof. Matthews.

In the first place, what does the Professor mean by the word "culture"? Is it measured merely by occasional bud-  
ing of literature, discoveries or developments of such? Then perhaps in the opinion of some people Tolstoi and Turgenief as literary geniuses, or Marconi as an inventor may place Russia and Italy at the head of all culture and civilization. Tolstoi to the greatest extent, is the product of his time, the depressed conditions of the Russian peasant and so on. We very likely would never have heard of a Marconi wireless if Hertz, a German, some twenty years ago, had not discovered the electro-magnetic waves. Now, is it invention alone or a few literary geniuses that place one nation ahead of the other?

The word "culture" embraces a world of achievements, which combined, in a measure speak as a unit, and only as

such can be brought in contrast with that of other nations. One of the principal things is the providing of adequate means of self-protection of a government against attacks by its enemies, as one blunder in this way might cause the downfall of a nation (study history). High standard of hygienic and sanitary conditions, cleanliness, scientific manufacturing of foodstuffs and drugs, high standard of modern utilities such as water systems, lighting, transportation, expedient telegraph and telephone service, laws of order and safety towards protection of life and welfare of its people in all its branches, as public thoroughfares and gathering places, insurances, pensions, invalid funds, etc., high standard of schools and general institutions of learning in all arts and sciences, as well as finance and commerce, small percentage of illiterates, high moral standard as a nation, ethic—honorable character (not to spread constant lies in war and in times of peace), humanity, especially in warfare (not to gouge out soldiers' eyes); certain dignity as a nation in curbing the black and yellow races, sufficient pride and self control of a white nation not to antagonize the yellow race against the white in an effort to annihilate a white nation, principles of highest honor, efficiency in agricultural production, discoveries, inventions, developments of same, up-to-date conveniences in country and city life, ways and means to keep down pauperism (slums) and people from starving, protection of the aged and invalids, ability to compete with foreign trade, protection of international laws as to patents and copyrights (no violation of same), court of justice to give equal protection to the poor as well as the rich, etc., etc., comfort in traveling and living, good hotels and eating places at moderate prices, hygienic and healthy cooking.

These and many other things are but a part of the comprehensive word "culture."

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Let us but touch upon a few of these put in doubt by Prof. Matthews.

Professor! As you have "sat for more than forty years at the feet of the masters of French literature," it is quite natural that you should view Germany's culture through French spectacles. How differently you would feel if you had devoted as much time to German culture! Since war began there have been disclosures relative to the Anglo-Belgian military agreement irrefutably proving the violation of Belgian neutrality by Great Britain and France before Germany did. And did Germany not promise Belgium to pay all indemnities at the end of the war and guarantee Belgium's independence?

In regard to the destruction of Louvain, we know by this time the Belgians themselves are responsible for it, because the civilians attacked the German soldiers in spite of getting warning, and by the way, the sending over of the Belgian protest commission to the United States was done to create an anti-German sentiment in the United States. This has been England's policy always, even in times of peace, mainly through subsidy to such an extent that we really have no American press in the United States today, but an English one which is more or less anti-German.

You further say the Germans dropped bombs into the unbesieged city of Antwerp. In the first place, did not the French aim to throw the first bombs into the city of Nurem-

berg, which, however, did not cause any damage? Secondly, when the bombs were thrown, Antwerp was a besieged city and the bombs were thrown only into the fortress where women and children had no right to be. The destruction of Louvain also has been much exaggerated and it is a settled question that the Rheims Cathedral has been but slightly damaged by a few shots, for which the French are to blame themselves, using the towers for signal stations. It is well known that Germans in warfare are more human than any other nation, the best proof for which is that during the Franco-Prussian war they saved Paris from destruction by means of starvation, where otherwise they would have accomplished the fall of Paris much quicker by bombarding the city.

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You state "the Germans retain a barbaric mediaeval alphabet, while the rest of Western Europe has adopted the more legible and more graceful Roman letter." It is the most natural thing that a strong race like the Germans who have retained all their best character traits from the remotest time, would therefore also retain their alphabet, which since being more graceful than the Roman, is constantly being used by the English for ornamental purposes. It is claimed by scholars that the German alphabet is in the main of Gothic origin, improved upon by the great German artist Albrecht Duerer. Besides, you do not seem to understand the attitude of the German party because you did not make a special study of German literature. By studying the German alphabet, you would find that they have just as many letters as the English and that most of them are alike.

Your further statement, "German literature is cumbrous and uncouth," again proves that not understanding the attitude of the German party, you are unable to enter into its spirit. If you read German fluently, I can refer you to a list of prose writings from German literature which would be of the greatest enjoyment to you—"poetry in prose"—of which the English literature is rather deficient.. Did you ever read the great German admirer Thos. Carlisle's love letters to Jane Welsh? As such they are a severe disappointment, being monotonous, rather tedious and uninteresting. Does the English literature reveal anything great and highly interesting on love, the most noble of all themes, in comparison with Heinrich Heine?

You say "German culture is a little lacking in the social instinct, the desire to make things easy and pleasant for others." The fact that Germany did not adopt the Roman alphabet rather speaks in favor of its most ancient and strong characteristics, namely straightforwardness and independence in thought and action. The Germans are not overpolite; they are too sincere to be flattering. Only a pliable language like the French can be used in diplomatic transactions by various nations "for reasons satisfactory to themselves." Are you aware how exaggerated the war news is that comes from the English, the Latin and the Slavic sources? The war reports from these sources from the beginning until now are in fact nothing but a huge web of lies —no wonder that the world's history when written by English authors is not always authentic. This is exactly contrary to the press in Germany. Can you accuse the German press of misrepresentation? If you are able to do so, please come straight forward! At last an English newspaper, the London Daily News, declares that Berlin is Lon-

don's best source of news and that German wireless reports are trustworthy, while English censor passes only "infantile prattle."

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You do not seem to understand Germany's position as you call it "without a friend." This rather proves to the eyes of the world its important position for which all its present enemies envy it, otherwise so many nations would not attack a country that is so insignificant as you try to make Germany appear. Your inability and unwillingness to understand the attitude of the German party must be due to your lack of study of German culture.

Germany's development in the art of war has proved a necessity because of its geographical position, it being surrounded by enemies on all sides. (How lucky are the United States having oceans on two sides!). After the Franco-Prussian war the great Moltke maintained that Germany must always be prepared for an attack from Russia and France at the same time in order not to be crushed. If the surrounding nations seriously meant peace, Germany in arms would never have disturbed them. It appears now that The Hague peace conference was nothing but a deeply laid plot instigated by England against Germany, and the latter did right not to disarm.

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Referring to the more purely intellectual arts, in the first place it is admitted among artists (and a fact that is even lamented by them all), that the greatness of an artist is not

established by exhibiting all over the world for the purpose of winning prizes. Did you ever hear of Laszlo, one of the greatest portrait painters living (perhaps the greatest)? Did he ever exhibit in this country for this purpose? Or Franz von Stuck, the greatest German artist living? Did he ever exhibit here for the same purpose? How about the great Boecklin, the great Menzel, the great Leibl? Are they known to you? How about Lenbach and the great genius Segantini, of whom not one painting exists in this country?

At the International Exhibition at Venice a few years ago, two entire rooms were given up to Stuck's exhibits, and one room to Zorn. They were selected as the only two of all the artists in the world. Besides those already named, there are scores of great German artists of today and of the last fifty years, painters and sculptors, of which a few names may suffice: Feuerbach, Max Klinger, Begas, Anton von Werner, Kaulbach, Rauch, Max von Koner, Fritz von Uhde, Bartels, Hans Thoma, Toni Stadler, Keller, Fritz Erler, Liebermann, Henry Zugel, Schramm-Zittau, Hodler, Orlik, Hengeler, Hildebrandt, Ignatius Taschner, Lederer, Hahn, Wreba, Gaul and many others. Are they not all owners of European medals of the highest order? And do not all American artists study at Munich as well as at Paris? Right here it might be interesting to state as a matter of fact that since the famous Barbizon school (Corot, Millet, Diaz, Dupré, etc.) and the great modern Dutch painters (Israels, Mauve, Maris, etc.) have died out, the mantle has fallen upon the shoulders of the American artists (quite a compliment to such a young nation), and in the present art movement the artists of the United States of to-day as a community rank perhaps first in the world of art. But did not the best of them study in Munich? That is

why in recent years the word is passed among the artists in the United States to study in Munich. By those well posted in art circles, it will be admitted that Germany's rank is second, but as to art and craftsmanship combined, Germany leads first. (Interesting it would be to study German Graphics and do not overlook German posters. Study exhibitions and various art magazines abroad, excepting the International Studio, which is a strictly English publication, ignoring German art altogether). German soil is productive of original ideas, and does not Germany house the world's greatest art treasures in its four galleries of old masters: The Royal Gallery of Dresden (containing comparatively speaking the greatest number of the world's most popular paintings), the Kaiser Friedrich Museum of Berlin, The Royal Gallery of Hesse-Cassel, the old Pinakothek of Munich, against the only one such institution in France—the Louvre in Paris—two in England, the National Gallery and Wallace Collection, and one in Russia, the Eremitage in St. Petersburg. I do not mention here even Germany's galleries of **modern** art like the National Museum of Berlin, the New Pinakothek in Munich and the many others, while the Louvre and National Gallery of London contain also to a great percentage modern art. England's foremost art critic, Ruskin, maintains that the German mediaeval "Kleinkunst" is the greatest art of all ages.

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If the question is asked, "Who are the leading authorities and critics the world over?" aren't they mostly Germans? For instance: Richard Muther (whose work is represented in every library of importance and in some libraries in three sets), Dr. Wm. Bode, whose discovery and purchase of the

charming Flora bust in London was the envy of the English, but their attacks do not prove their claim that the bust is not the Mona Lisa in wax by Leonardo), Dr. Tschudi, Dr. Justi, Dr. Berenson, F. Hirth (the great authority on Chinese and oriental art), Dr. Berthold Laufer, Meier-Grafe, Dr. Valentiner, Friedlander, F. Sarre, O. Kummel, W. Cohn, and a long list of others. There is a great art in every country and there always has been. According to latest theories Egyptian art has influenced all else. Did you ever hear of the great Persian artist, Bihzad, "the Raphael of the East?" One of his admirers says: "He was a master of harmonious coloring based on accurate observation, and of the most exquisite refined line,—a line so fine that the most skillful of living workmen could never hope to equal it with modern tools. His portraits hold their own with the finest of Holbeins." (We are fortunate to find a number of authentic works by him in the great public libraries.) Did you ever hear of Wang Wei or Li Se-sun regarding whom Dr. Berthold Laufer (from Germany) perhaps the greatest archaeologist of oriental art in this country, enthusiastically says:

"Such creations as those of Wang Wei and Li Se-sun no doubt belong to the greatest emancipation of art of all times. He who has not seen the wonderful roll (10,000 mile picture) attributed to Li Se-sun in the possession of Mr. Freer of Detroit, does not know what art is—in technique as well as in mental depths, perhaps the greatest painting in existence. Greek and Italian art fade away into trifle before this glorious monument of divine genius which it would be futile to describe by any words. The Chinese handle painting, not as we handle painting, but as we handle music. There is only one giant in our art to whom Wang Wei and Li Se-sun can be adequately compared and that is

Beethoven. The Adagio of the Fifth Symphony is the text interpreting the noble transcendental spirit pervading the painted scenery of Li Se-sun and the Pastoral Symphony is the translation into music of Wang ch'uan't'u. In depth of thought and feeling, the great T'ang masters, in their symphonic compositions vie with Beethoven and in line and color almost reach Mozart's eternal grace and beauty. The Sung impressionists reflect the brief romantic character pieces of a Schumann or Grieg, while many of Ming and the later epigones reveal the shallow and plagiarist mind of a Mendelssohn or the gratuitous theatrical effects of a Meyerbeer. T'ang Yin of the Ming, however, is a Carl Maria von Weber, and Kiu Ying a sort of Franz Liszt, who could accomplish everything, and created Chinese Hungarian Rhapsodies in painting. Chinese pictorial art, I believe is painted music with all its shades of expressive modulation. It is known so far, in its highest accomplishments to a few initiated only, but we trust that the time will come when its gospel will be preached everywhere, and when, like Beethoven, it will conquer the world."

Speaking of Musicians, the names of Richard Wagner and Richard Strauss are not even mentioned here, neither are Brahms, Schubert, Bach, Haydn and a score of others.

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And now as to the art of belles lettres, you as a professor of dramatic art make a statement "that since Goethe's time (within the last 80 years) up to the present, outside of Sudermann and Hauptmann, only one German author succeeded in winning world-wide celebrity—and that was Heine, a Hebrew." What a testimonium paupertatis! Within the

last 80 years Germany had great men in all branches of literature. What American does not know the philosopher Schopenhauer and Nietzsche? Aren't they men of world's celebrity? You only mention Eucken and Haeckel, the latter a naturalist. How about the other German literary men of this period—three more philosophers—Wundt, Eduard von Hartmann, and Ernst von Mach; then Uhland, Rueckert, Schlegel, Tieck, Buerger, Emanuel Geibel, Freiligrath, Grillparzer, Hebbel, Ludwig, Gustav Freytag, Paul Heyse, Ernest von Wildenbruch, C. F. Meyer, Gottfried Keller, Victor von Scheffel, Hoffmannsthal, Dehmel, Detlev von Liliencron, Gustav Frenssen, Ludwig Fulda? You accuse Germany of aridity of literary products. The products of Germany's great men of the last 80 years alone are "Kulturdünger" of which no other country can boast, and if all other literary products up to that time had been lost, these men as a group are a very formidable one. You only seem to know Hauptmann and Sudermann, the great Haeckel and Prof. Eucken. How about Germany's great geniuses, Bismarck and von Moltke—and the world's most eminent historians, Prof. Mommsen, Leopold von Ranke, Treitschke, Lamprecht; and Gauss the most brilliant mathematician of modern times (logarithms—founder of the mathematical theory of electricity, etc.), and other great Germans, men of literary renown like the Grimm Brothers and E. T. W. Hoffmann? How about the famous Fairy Tales of the Grimm Brothers and the world famed Dictionary—a world's monument? If a large number of foreign authors are popular in Germany, does not this speak in favor of German culture? Germans are informed on foreign literature as well as on their own. You say no German writer attained to the international fame achieved by Cooper and Poe, by Walt Whit-

man and Mark Twain. The fact is that Walt Whitman is known very little in his own country; he is better known in Germany than in the United States. He has not even a place of honor in the Hall of Fame, because his countrymen are behind his time, and acknowledging even Edgar Allan Poe has been excluded from such honor up to the present time, owing to unusual efforts his name will be put on the list for this honor to be conferred on him in 1915. We Germans read Mark Twain after dinner for digestion; we surely would not use him for the sacred hours in our closets. Yes, and we also have a Mark Twain—William Busch. Who possesses more wit and satirical skill than that humorous artist and rhymster? His humoristic rhymes will be popular as long as there is a German living. How about Fritz Reuter? He makes you laugh in every line. By the way, I would recommend to you to read your colleague, Calvin Thomas' "History of German Literature" or Dawson's "Germany and the Germans" (latest edition 1914), the greatest tribute to Germany ever written by an Englishman.

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I am glad that you at least acknowledge the supremacy of German culture in the field of science pure and applied. Although Darwin and Pasteur are only stepping stones to the field of higher science, you maintain that these are the two dominating scientific leaders of the second half of the 19th century. There are Germans by the names of Virchow (cellular pathology and archaeological anthropology), Koch (bacteriology), Liebig (carbon compounds, chloroform, founder of agricultural chemistry), Helmholtz (one of the most distinguished scientific men of the 19th century, an

authority in several departments of science), Haeckel (natural philosopher and zoologist), and others who are equally as great as Darwin and Pasteur. Germany has produced a few more sons of this class—men of world famed achievements, Dr. Billroth (one of the greatest surgeons of modern time), Prof. Behring (diphtheria serum), Prof. Ehrlich (salvarsan), Roentgen (X rays) and others who have accomplished most wonderful results and whose names will be known forever. Isn't it so?

Your statement is erroneous when you say "it is in chemistry that the Germans have been pioneers; yet the greatest of modern chemists is Mendeleeff" (1834-1907). His greatest achievement dating back as far as 1869 was the "Elements of Chemistry." Although this makes him a pioneer to a certain extent, he is unknown to the masses, and his achievements are not to be compared at all with those of a number of the best known German chemists of his time, Liebig, Bunsen (burner, also aluminum), Nernst (incandescent lamps), Woehler (invented aluminum together with Bunsen), and the great Professor Ostwald. One reads of still lighter metal than aluminum being used for the Zeppelin machines, an invention held secret by the Germans. How about the great achievements in the Merck laboratories and in the German dye stuff (many of the latter held secret)? Are not German chemists the most in demand? German inventions in chemistry are so general and numerous that further details are superfluous.

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How unprepared you are in your assertions when you say that "although not a few valuable discoveries are to be credited to the Germans, perhaps almost as many as to either

the French or the British, the German contribution in the field of invention in the practical application of scientific discovery has been less than that of the United States," when you furthermore say "that the Germans contributed little or nothing to the development of the railroad, the steamboat, the automobile, the aeroplane, telegraph, telephone, phonograph, photograph, moving pictures, electric light, sewing machine and reaper and binder, even those dread instruments of war, the revolver and the machine, the turreted ship, the torpedo and the submarine, are not due to the military ardor of the Germans and that they are lacking in the inventiveness which is so marked a feature of all modern civilization."

Now, in answer to your above statement, there is little left for the development of railroads and whatever has been done in this direction, Germany has done its share. A well-posted man like J. J. Hill will tell you what the Germans have done towards developing the American rail, and have not the Germans contributed toward the block signal system? Just think of the Pintsch gas lighting system. Who built the greatest bridges the world over? Was it not mostly German skill? The great success in building the New York subway is due in the main to the skill of German engineers. A German invented the modern wheel box for railroads.

It seems that you are trying hard to deny Germany's productiveness in the field of invention. It is a well known fact that the greatest inventions originated in Germany. Indeed, the greatest inventor the world has seen, is a German. Perhaps you have in mind numerous inventions of all over the world which are unimportant to mention, as you

seem to be impressed by those in your immediate surroundings not thinking of those in the country, which you omitted to study closely.

Did you ever hear of the great German inventor, Werner von Siemens? He is far greater than Thomas Edison! Did you ever hear of the Siemens glass furnace, the development of which made possible the open hearth furnace? He gave the world the modern dynamo-electric machine, upon which, more than anything else, the great success of electric lighting and almost all the modern applications of electricity depends. In other words he made possible the electric light. The electro plating is also his invention. He built the first electric street car in 1879, which he exhibited that year at the Berlin Exhibition, and he is the one also who for the first time operated a 180-volt third-rail line at the same exhibition (a year later Edison used a third-rail for his Menlo Park locomotives). His firm, the Siemens & Halske Co., the greatest electrical engineers of Europe, is the largest deep sea cable manufacturer in the world. Siemens laid six trans-Atlantic cables and discovered the method of locating a break in a cable under the ocean. He also invented the glass insulators used on telegraph poles. His researches in electricity resulted in endless discoveries and improvements of great value, especially affecting the telegraph and cable, street car, lighting, etc. It was Gauss again, who with Weber, as inventors, established the first telegraphic connection (1833), then Morse succeeded in inventing the system of signalling the alphabet, and it was Siemens who translated telegraphy into type by the system of electricity, by inventing that wonderful stock ticker machine.

It was Otto von Guericke, Burgomaster of Magdeburg, to whom is due the first air pump, who about 1675 invented

the first electric machine. He is the first who produced light from electricity.

How about the automobile and the aeroplane? It is a German, Daimler, whose invention of the modern gas engine, the patent of which he leased to a Frenchman, made possible the invention of the automobile; and Daimler was the first man who used it in running a motor cycle. That is why the Selden patent was knocked out in the U. S. Supreme Court two years ago. It is to Diesel and Daimler that we owe the automobiles, aeroplanes and motor boats. And were not the German automobiles "Mercedes" and "Benz" the most thought-of automobiles in the American market? Did these machines not take the world's prizes everywhere? Who is taking the world's prizes today in aeroplanes? Are not the German machines in the lead as to height and endurance? That the Germans have attained the highest development in airships will not be questioned today by anybody. The different types of German machines prove it. There is the great Zeppelin, the envy of all nations, there are three more dirigibles, the Parsifal type, the Schuette-Lanz, the so-called Militaerschiff (a secret), and the aeroplanes: the Albatross, Falke, Rumpler-Taube, Mercedes and others.

It is a German by the name of Lilienthal who some twenty years ago lost his life in the first successful flight of an aeroplane. Chanute, a Chicagoan, took up and continued Lilienthal's studies. The success of the Wright Brothers is due mainly to the lighter motor developed by the automobile industry.

As to the development of the steamboat, have not the Germans done their share? Here again Siemens made in-

ventions in use today. It was the great Diesel engine, driven by oil fuel, which started such a revolution in power of machinery including battleships and airships? Diesel was a German, and has not the German nation the most perfect and most up-to-date commercial fleet, and are not the Imperator and Vaterland the acme of perfection in the development of the steamboat?

As to the telephone, this is the invention of Edward Reis, a German. The Bell telephone is but an improvement on the Reis instrument (perhaps even an infringement), which can easily be proved by studying the proceedings in the U. S. Supreme Court in the Bell law case. The court came near annulling the Bell patent.

As to the photograph and moving pictures, it is a well known fact that the success of the modern kodak is due to the Jena glass, an invention of two German professors. The Zeiss and Goertz lenses rank as the best in the world. Every first-class physical laboratory in the United States or in the world is fitted up with German microscopes, microtomes, etc., and in the astronomical observatories, where the largest and most delicate lenses are required, the Germans have almost a monopoly. Most all high grade instruments and all optical equipment used in photography, as Barytha coated paper and all chemicals used in photography, are also German manufacture. They are all made from German formulas. This also applies to the best field glasses (binoculars) and telescopes, and covers the field of moving pictures.

As to the inventions in the system of lighting, it may surprise you to hear that the Germans stand at the very top. In the economic development of illuminating gas burners, the names of Auer von Welsbach, Bunsen, Pintsch rank

first in science and in trade. Bunsen was the first to make artificial carbon for arc lamp (1838-1840)—and again it was Siemens who developed the carbon for arc lamps with best results, especially as regards fixity of light, but the composition and mode of manufacture are kept secret. It also may surprise you to hear that the so-called Tungsten lamp is a German invention, also the Nernst incandescent lamp.

Inventions in the art of printing from Guttenberg's time show the most important developments by Germans, including the invention of the modern steam printing press by Koenig, a German immigrant, also Ottomar Mergenthaler, another German immigrant, who invented and developed same by his ingenuity. Did you ever hear of the Mergenthaler Linotype, the wonder of the ages, which is to be found in every up-to-date printing establishment?

The reaper and binder is an American invention, but Germany is full of agricultural implements of many devices, all invented in the Fatherland.

You say: "Even those dread instruments of war, the revolver and the machine gun, the turreted ship, the torpedo, and the submarine, are not due to the military ardor of the Germans. It would seem as though the Germans had been lacking in the inventiveness which is so marked a feature of our modern civilization." You do not seem to know of the famous Mauser rifle now in use in the German army, and Maennlicher gun, both German inventions. The revolver, as everybody knows, is an American invention but the Mauser revolver, a development of the Germans, killing at a mile distant, is the most powerful of them all. Did not Germany surprise the whole world with their powerful 30 cm. Howitzers? And last but not least their 16½ inch big-

gest war weapons—"one shell to each fort"—Krupp's great secret gun. Do not the Germans build most powerful turreted ships of their own and of the most modern design?

This also applies to the torpedoes and submarines. Siemens was the first to explode a submarine by electricity. That the Germans have very powerful torpedoes and submarines of their own make, nobody will deny, and are they not the first nation that made practical appliance of these submarine weapons in the present warfare? It is very plain that the Germans have a lot of valuable inventions to be used in warfare, the secret of which they keep well guarded.

It is through facts that one can prove the superiority of one nation over another and not through erroneous statements. The very attack against Germany by so many nations is sufficient proof of its certain superiority.

The fact is that the Germans are not quite outspoken enough regarding their merits and achievements, or you would not have attacked them in your above manner. The fact that you take sides with Germany's present enemies does not prove their superiority in culture and is rather weak. It is on account of your unjust attacks that you invite criticism.

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Regarding your remark, "that within the last few weeks we have been forced to gaze at certain of the less pleasant aspects of the German character" this question cannot be answered at the present time as we all know that the reports for this country are exaggerated in a shameful manner owing to the English having cut the German cables, also the prejudice shown by the English newspapers.

Right here it is interesting to see what the New York Herald had to say about the battle of Sedan, which everybody knows was fought on Sept. 1, 1870. The next morning

Napoleon and his big army of about 170,000 soldiers capitulated to the Prussians. Verbally we find the following:

## **NEW YORK HERALD, SEPT. 2, 1870.**

### **THE WAR**

**THE PRUSSIAN CENTER AND LEFT WING SAID TO BE TOTALLY DEFEATED. "NUMEROUS LOSSES" BY THE GERMANS SPOKEN OF. PARIS REPORTS THREE DAYS FIGHTING. ALLEGED CAPTURE OF THIRTY GUNS BY THE FRENCH. PRUSSIAN SOLDIERS DRIVEN INTO LUXEMBOURG AND DISARMED. SPECIAL TELEGRAPH LETTERS FROM PARIS. THE PARISIANS UNDISMAYED, CONFIDENT AND AMUSED.**

## **NEW YORK HERALD, SEPT. 3, 1870**

**THE GREAT BATTLE ON THE MEUSE RENEWED YESTERDAY. THE PRUSSIANS REPORTED DRIVEN TOWARDS CARIGNAN. THE RIVER MEUSE FILLED WITH THE DEAD.**

"Yesterday was spent in burying the dead but this morning the French unexpectedly assumed the offensive in force at day break, and have been driving the Prussians all day. The Prussians are retreating toward Carignan and the battle is raging most fiercely at Dowsy. Private telegrams from Brussels this evening say there is no official news, but correspondents near the frontier telegraph that the French have driven a considerable force of Prussians in great disorder across the Belgian frontier, where they were immediately disarmed."

Speaking of the culture of nations in general, I want you to answer the following questions yourself. Every reader can judge for himself where the culture of a nation stands if they are trying to make void patents and copyrights as England and France have done with Germany during the war. How would you rank a white nation that antagonizes the yellow race against another white one? Is this not an act of great cowardice and a crime against the white race and against civilization at large? Does it show a high standard of culture if certain nations are constantly misrepresenting facts to the whole world in the most shameful manner? Germany's press is far above this. It is fortunately regulated by wise laws and protects everybody from slander. Any wrongs are immediately righted. How can one prove better the culture of a nation than by the following facts:

The art of printing in Germany is carried on in all languages of the world, in the most perfect manner, as well as at the least cost, for which Leipzig has the greatest reputation in the world. Some families in Leipzig for generations have done nothing else but print books and read proofs. And how is agriculture and forestry carried on in Germany? It has practically become an art. As great an authority as J. J. Hill estimated the crops of the United States for the year 1913 at the value of \$9,000,000,000, while Dr. Helfrich, director of the Deutsche Bank, in his exhaustive pamphlet, estimated the crops of Germany of that same year as \$3,300,-000,000. Is there any other nation in the world which has

made as much of its resources as Germany? The following figures are convincing:

**Steel Tonnage exported by these three countries 1908-1912.**

	U. S.	Gt. Britain	Germany
1908 .....	964,242	4,299,508	3,676,888
1909 .....	1,239,709	4,380,665	3,979,839
1910 .....	1,537,952	4,735,734	4,791,599
1911 .....	2,187,725	4,664,772	5,292,326
1912 .....	2,947,596	4,628,000	5,856,000
% Increase .....	205	8	59

The foreign trade of Germany compared with Great Britain and France in the last 30 years is as follows:

	In millions of marks	
	1883	1912
Germany's foreign trade.....	6,492.3	19,648.6
Great Britain's foreign trade.....	12,279.5	22,850.5
France's foreign trade.....	6,687.5	11,954.7

About half of the goods Great Britain is exporting is of German origin. Hamburg became the first port in the world in regard to tonnage as well as to value of commerce, according to recent London statistics.

Germany is the only country in Europe since the war began that did not declare a moratorium; no matter what its enemies may say to the contrary. (For details see the circular of the Deutsche Bank, which announces there is no moratorium.) The one billion 5% war loan at 97½ was about 4½ times over-subscribed. The situation in Germany during the war is characterized also by the movement of retail prices for foodstuffs, which show no rise at all in many cases.

How does Germany's standard of civilization compare with that of other nations even taking into consideration the export of manufactured foodstuffs, with a territory less than the size of the state of Texas? And if we talk about highest standard of civilization, the art of German cooking with the aim of nutrition and hygienic value ranks first among all nations and the percentage of first-class eating places in Germany is again the highest in the world. Can't you tell this best by the round, rosy cheeks of the Germans? Social conditions in Germany have come to such a perfection that there is no need of anybody begging, and nobody in Germany need starve. There are no slums to be found in any of the cities of Germany. Isn't that a remarkable thing? All old people are cared for by a pension fund and every workman and poor servant, no matter how small his wages, have to contribute toward same. . In 1912 there were fewer than 2% unemployed in Germany, far less than any other nation. No wonder the emigration from Germany has decreased in recent years. Because attending schools is compulsory in Germany, and German schools are known to be the best, this accounts for their having the smallest percentage of illiterates among the leading nations. Those who cannot read or write are only some foreigners.

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**The achievements of the Germans in inventiveness, development of same, scientific research, philosophy and science, commerce and finance, in peace and war, during the last 80 years is the greatest achievement in culture of any nation of any such period of time—and this since Goethe's time.**

FRITZ VON FRANTZIUS.

Chicago, October 20, 1914.  
122 South LaSalle Street.









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